

Burlington Fine Arts Club.

CATALOGUE

OF

ENGRAVINGS IN MEZZOTINTO,

ILLUSTRATING THE HISTORY OF THAT ART
DOWN TO THE TIME OF DAVID LUCAS, INCLUSIVE.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1881.

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EXHIBITION
OF
ENGRAVINGS IN MEZZOTINTO.

INTRODUCTION.



THE COLLECTION OF PRINTS now exhibited on the walls of our Gallery has been formed with the design of illustrating, as fully as the limits of our space would allow, the history of the art of scraping, or (as it is commonly, but less correctly, called) engraving, in *MEZZO-TINTO*.

Mezzotints,—for the word was soon Anglicised,—are produced by a method which was invented about the year 1640. The credit of this remarkable discovery has been attributed to various persons.

In the “*Parentalia*” it is ascribed to Sir Christopher Wren, who is there said to have communicated the invention to Prince Rupert.

The account, “digested” and printed by Walpole * from the MSS. of Vertue, was received by Vertue from Mr. Killigrew, of Somerset-house, who had it from Evelyn. According to this story, it would appear that Prince

* Catalogue of Engravers, 1794.

Rupert, "in his retirement at Brussels, after the catastrophe of his uncle, going out early one morning observed the centinel at some distance from his post, very busy doing something to his piece. The prince asked what he was about? He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The prince, looking at it, was struck with something like a figure eaten into the barrel, with innumerable little holes close together, like friezed work on gold or silver, part of which the fellow had scraped away. * * * * The *Génie fécond en expériences*" [*i.e.* Rupert] "from so trifling an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that, by scraping away proper parts, the smooth superficies would leave the rest of the paper white. Communicating his idea to Wallerant Vaillant, a painter whom he maintained, they made several experiments; and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points which effectually produced the black grounds; those, being scraped away and diminished at pleasure. left the gradations of light." Evelyn was, no doubt, much flattered by having this wonderful mystery imparted to him by the Prince before it was published to the rest of the world, at least, in England; and he may, therefore, have been too ready to take for granted what Rupert certainly can never have stated,—that the new art was actually invented by himself. The account here quoted is avowedly only at third hand, though it is true that it is confirmed by Evelyn's own statement,* printed a little later. But in the "General Dictionary" a MS., said to be drawn up by Evelyn himself,

* Sculptura, 1662.

ascribes the invention to the soldier, instead of the prince. Again, the description of the process given by Evelyn is so enigmatical as to raise a doubt whether, indeed, he clearly understood it. If he did, he took care not to impart his knowledge, though the art was no longer much of a secret.

There seems, then, to have been a good deal of uncertainty, even at the time of Evelyn's writing, and as late as when Walpole reprinted and criticised that writer's statement, about the inventor of mezzotinting. As late as 1835, dictionaries and treatises attributed the discovery to Prince Rupert; notwithstanding that Sandrart, writing in 1675, had already given the credit, as it was due, to the real inventor, Ludwig von Siegen.

To this accomplished artist we owe the first plate scraped in mezzotint, the portrait of Amelia Elizabeth, Landgravin of Hesse, dated 1642.

Ludwig, born in 1609, was the son of Johann von Siegen, a soldier in the Dutch service, who lived in Holland until his wife's death, in 1619; he then came to Cassel, where he was appointed chief instructor of the pages, among whom three of his sons, including Ludwig, were admitted by the Landgrave Moritz. In 1626, the young Von Siegen quitted this college, and travelled in France, Holland, and Westphalia, until 1637. In the latter year he returned to Cassel, where Amelia Elizabeth of Hanau, daughter of Philip Louis II., Count of Hanau, now reigned. Von Siegen was named Kammerjunker to the young prince, her son, and retained the place till 1641. After this, he passed into Holland, having quitted the service of the Landgravin, and, while there, executed a portrait of her, which he sent to the young Landgrave, together with a very remarkable letter,* dated 19/29th August,

* L. de Laborde. "Histoire de la Gravure en Manière Noire." Paris, 1839.

1642. In that letter he offers the portrait as a proof of his devotion, a souvenir of the Landgrave's illustrious mother, and an example of a totally novel art, discovered by himself, and unknown and incapable of comprehension to every one else. He apologises for the small number of impressions which he sends, excusing himself on the score of the delicacy of the work, which precludes the possibility of taking more than a very few impressions of the plate. He expresses his confidence that the dedication of the plate to His Highness will not be displeasing, not only because it represents the Landgravin, his mother, but also because His Highness was an accomplished amateur of the graver's art. Finally, he enumerates the three well-known methods of engraving,—with the burin, the needle, and the stippling-point,—by none of which had he produced his print, though the action on the plate showed, and indeed consisted of nothing but, points and dots, continuous or interrupted,—in that way recalling the third manner of engraving named by him.

This letter, with the dated portrait, proves beyond all doubt the authorship of the invention and its date. Heineken mentions a portrait of Titian by Johann Thomas, with the date 1631, dedicated to the Empress Eleonora; but, on examination, the print, which is very fine and equally rare, turns out to be dated 1661. Eleonora, daughter of Charles II., Duke of Mantua, only became Empress in 1651.

Prince Rupert, occupied with military and naval adventures during many years, at length returned to the Palatinate, in 1654. Up to that date there is absolutely no trace of any mezzotint, dated or undated, executed by him, or by any other than Von Siegen. After that, it is certain that the inventor met the Prince at Brussels, to which town the latter was called by the care of private affairs. There can be no reasonable doubt that the new system was then and there communicated to Rupert, who

was always ready to devote his attention to any invention in art or in science. The Prince imparted the new method to Vaillant ; and, together, they produced some excellent plates. But, in the meantime, by fair means or by foul, the secret had already leaked out, and Theodor Kaspar à Fürstenberg, a Canon of Maintz, was not only practising the scraping of mezzotinto, but also teaching pupils, among whom were Johann Friedrich von Eltz and J. J. Kremer, who engraved from his designs.

After these came Leonart at Brussels, and Thomas, a painter, already mentioned, at Frankfort, and attached to the Court of Leopold. Thomas went afterwards to Vienna, and in 1659 he taught the art to Gerard Doms, who practised it subsequently at Prague.

Following Charles II. to London, Rupert very naturally imparted the secret to Evelyn, an ingenious and cultivated person, who, moreover, was then (1661) actually engaged upon a history of the art of engraving. From Evelyn the knowledge quickly spread to Wren and to others ; and the Prince soon gave up the art which had become vulgarised.

It follows from the facts detailed in this necessarily brief sketch, that the story of the "centinel" with his rusty "fusil," told by Evelyn, has rather the air of a picturesque romance than of a serious statement. The invention was doubtless Von Siegen's : prompted, perhaps, by some such accidental circumstance as that which Evelyn describes, but more probably due to his own experiments in the direction of an attempt to produce by mechanical means the effect of stipple, evenly and closely distributed. It was not till after he had executed his first print that he conceived the idea of completely covering the plate with a ground, before he touched it with the scraper.

When that idea had struck him, not much was left for his successors

to invent. The ground,—which should, if left intact, give an impression entirely black,—whether produced by a roller, a chisel, or a rocker, was in principle the same; it remained only to develop this principle so as to obtain the most even and regular ground that could be attained, and to supplement the use of the scraper with that of the needle and the burin.

Accordingly, Walpole tells us that Blooteling “found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spots in eyes, and sharpening the light, which in preceding mezzotints he observed had never been sufficiently distinct.” The Fabers, Green, and others, followed with similar methods of needle or point, added to the touch of the scraper, giving increased sharpness and variety of effect to plates which already had richness and softness in abundance.

Unlike the arts of the engraver and the etcher, that of the mezzotinter soon reached a high degree of excellence. Circumstances favoured it. Preceded by those sister arts, it profited by the results of experience gained in their pursuit; and those who practised it quickly adopted such parts of the other methods as seemed congenial, and conducive to increased effect.

Much of the beauty and balance of colour and contrast in a finished mezzotint depends on the skill with which the original “ground” is laid. This is usually done by an artizan, though there have been artists who allowed no one to perform the office for them, as there have been painters who insisted on grinding and mixing their own colours.

The ground having been laid, the artist sketches his composition upon it, unless, indeed, he has already etched it upon the plate before laying the ground, as he may well have done. His next step is to remove the ground partially and successively, by means of his scraper, from the portions which he wishes to appear less dark. He then scrapes off the “lesser lights,” or

half-tints, and so on to the "highest lights," leaving the original ground intact only in those parts which are to remain in deepest shadow.

This is, of course, but a very rough description of a process which is full of opportunities for expressing the most delicate *nuances*; but it is sufficiently exact to give a general idea of the method; and nothing more can be attempted here. The system thus roughly indicated may be varied by the artist almost infinitely, as his taste may dictate; but, in the main, it must be followed.

A copper-plate,—and none other is here considered,—when mezzotinted, gives only a very small number of impressions. Hence arose the introduction of steel plates, with the object of taking a larger number of prints; but the effect obtained by this means is far from being the same. The impression drawn from steel is cold, hard, and disagreeable; as different from that which is taken from copper as a December fog from storm or sunshine in July.

The artist is, therefore, obliged to reserve to the last the creation of the most delicate parts of his composition, since these are likely to wear away almost before he has taken his trial-proofs, and he knows that he cannot be sure of obtaining more than forty or fifty satisfactory impressions of his finished work. No wonder that fine Mezzotints are rare!*

Interesting examples are found in the present collection, showing the various manners of working pursued by various artists. In No. 69 we see a portrait in which the face only is finished, the wig and coat being merely indicated. This plate was never completed, being engraved

* Within the last few years it has been found possible to coat the surface of copper-plates with a film of steel by the galvanic process. When employed to a very moderate extent, this protects the mezzotinted plate from premature destruction in printing, without injuring the *finesse* of the work; but it is easy to carry it too far, and so to clog up the "pores" of the plate, and make the impressions appear as dull, heavy, platitudes.

from an unfinished picture, but it shows the kind of ground employed by Faber, junr., though this appears to have been scraped down to some extent, beyond the contour of the wig.

We will only draw attention to one more of these unfinished plates, and that by a very recent artist, D. Lucas. It is called "Hadleigh Castle" (No. 194), and the print is one of singular power, and very unusual in execution. Lucas seems to have dashed at his plate with an impetuous hand, and to have scraped away much more, particularly in the distance, than he finally decided to leave as "high lights." The result is a very decided and bold contrast of tints, far too crude in effect to satisfy the artist or critic, but not without a force and colour which are almost regretted when we see the finished print, more harmonious as that certainly is. To remedy this crudity, additional ground had to be laid upon these over-scraped portions, as well as in other parts, where figures and other new accessories were subsequently introduced.

Consisting, as it does for the most part, of extremely early and beautiful impressions, the present collection does not give the uninitiated a fair idea of the difference between an early proof and a late print from a mezzotinted plate. It would be instructive to place two such contrasted impressions side by side, together with a certificate of the number of prints which had been taken from the plate when the later one was printed. The collector knows only too well the difficulty of procuring early proofs of these tender and perishable plates, which seem to be beautiful in proportion to their inability to resist the destructive effect of the muslin and the press.

On the general quality of the work shown in the productions exhibited it would be easy to say much, and still easier to digress into the discussion

of details. Either course, however, is here unnecessary. To the visitor, assisted by the very carefully-prepared catalogue which follows, the prints speak for themselves. They require no eulogy to recommend them. Their highest praise has been the sincere prophecy of more than one painter,—that his designs would, through them, live and be famous long after his pictures had faded from their canvas.

It is hardly necessary to enforce the truth of this willing and generous testimony by pointing to some of the plates engraved after Lely, Kneller, Sir Joshua Reynolds, Romney, and Turner.

The series ends appropriately with a few examples executed by the hand of the last-named great painter, and by other engravers from his designs.

Since that time, the art has languished under the blighting influence of the commercial spirit, always hostile to the purity and simplicity of every art.

All honour, therefore, to those who seek to revive it in its original sincerity. May their efforts be crowned with success!

J. M.

FEBRUARY 19, 1881.



INDEX

TO THE

NAMES OF ENGRAVERS REPRESENTED.

	PAGE		PAGE
Annis, W.	42	Frye, Thomas	21
Barney, William Whiston	39	Furstenberg, Theodorus Casparus à	2
Beard, Thomas	16	Gascar, Henri	5
Beckett, Isaac	7	Gole, John	10
Blackmore, Thomas	24	Green, Valentine	25
Bleeck, Peter Van	17	Greenwood, John	23
Blooteling, Abraham	4	Grozer, Joseph	33
Bockman, G.	14	Haecken, Alexander Van	14
Brooks, John	17	Haefsten, Nicholas Van	7
Brookshaw, Richard	22	Haid, John Gotfreid	21
Browne, Alexander	9	Haid, John Elias	23
Bruggen, John Van Der	11	Haward, Francis	33
Caffeels, G. V.	13	Hodges, Charles Howard	35
Clint, George, A.R.A.	38, 41	Hodgetts, T.	42
Dawe, Henry	39	Hoppner, John, R.A.	34
Dawe, Philip	39	Houston, Richard	19
Dean, John	32	Hudson, Henry	34
Dickinson, William	30	Jacobé, John	23
Dixon, John	26	Jehner, J.	26
Doughty, William	29	Johnson, T.	15
Dunkarton, Robert	29, 41	Johnson	20
Dupont, Gainsborough	34	Jones, John	27
Earlóm, Richard	28	Judkins, Elizabeth	29
Easling, J. C.	41	Keating, George	34
Einslie, G.	28	Kingsbury, Henry	31
Faber, John, sen.	12	Knight, Charles	33
Faber, John, jun.	16	Kyte, Francis	15
Faithorne, William	10	Laurie, Robert	26
Finlayson, John	20	Leader, S.	9
Fisher, Edward	20	Lens, Bernard	9

	PAGE		PAGE
Loggan, David	3	Sherwin, William	8
Lucas, David	43	Siegen, Ludwig Von	1
Lumley, George	18	Simon, John	13
Lupton, Thomas Goff	42	Smith, John	8
Luttrell, E.	7	Smith, John Raphael	31
" " (doubtful)	6	Sömer, Paul Van	6
Marchi, Giuseppe Filippo Liberati	33	Spilsbury, Jonathan	24
Martin, David	22	Spooner, Charles	21
McArdell, James	19	Thomas, John	2
Meyer, Henry	40	Tompson, Richard	11
Miller, Andrew	18	Turner, Charles	38, 42
Müller, John Sebastian	17	Turner, Joseph Mallord William, R.A.	40
Murphy, John	30	Unknown	5, 6, 13, 22, 39
Myn, A. Van Der	18	Vaillant, Bernard	3
Okey, Samuel	35	Vaillant, Wallerant	3
Park, Thomas	36	Valck, Gerard	4
Pelham, Peter	12	Vandervaart, John	6
Pether, William	22	Verkolje, John	4
Phillips, Charles	24	Vertue, George	13
Picot, Victor Marie	24	Walker, James	31
Place, Francis	10	Ward, James, R.A.	37
Preston, Thomas	25	Ward, William	37
Purcell, Richard	23	Watson, James	27
Quilley, L. P.	43	Watson, Thomas	28, 43
Reynolds, Samuel William	38	Watts, John	35
Robinson, R.	11	Welsh, E.	36
Robins, William	14	White, George	12
Rupert, Prince	1	Williams, Robert	15
Saunders, J.	38	Young, John	40
Say, William	36	" " (doubtful)	39
Schenck, Peter	5		





CATALOGUE.

*The arrangement of the Engravers and their Works is, as far as practicable,
in chronological order.*

SIEGEN, LUDWIG VON, b. at Utrecht 1609. Date of death unknown
supposed about 1678-80.

The discoverer of the art of engraving in Mezzotinto. He was first in the service of Prince William IV., of Hesse, but in 1641 he removed to Amsterdam, and in August, 1642, wrote a letter to the Prince accompanying some proofs of a portrait of his mother the Princess Amelia Elizabeth. These proofs were from a plate engraved in Mezzotinto by Siegen himself. Von Seigen afterwards entered the military service of the Duke of Wolfenbüttel, and rose to the rank of Lieut.-Colonel.

1.—Portrait of AMELIA ELIZABETH, LANDGRAVINE OF HESSE.

First state, with the date altered by the pen.

This portrait, printed in 1642, was not published till 1643, when it appeared with the date altered to that year, and the prints drawn off by Siegen himself before its date of publication, not already disposed of, were altered with the pen to the same date.

Lent by Mr. Addington.

2.—A HOLY FAMILY. *After* ANNIBALE CARACCI.

Lent by Dr. Griffiths.

RUPERT, Prince Palatine of the Rhine, b. 1619; d. 1682.

Was for a long time considered to be the inventor of Mezzotinto Engraving; but this has been proved not to have been the case. In 1654-5, Von Siegen visited Brussels, became acquainted with Prince Rupert, to whom he explained his new method of engraving, who again instructed Wallerant Vaillant. Von Siegen is, therefore, the soldier in the story mentioned by Evelyn in relation to The Musket, the Dew, and the Rust.

Prince Rupert introduced this art into England after the Restoration in 1660.

3.—THE HEAD OF THE EXECUTIONER. *After* SPAGNOLETTO.

This is the smaller head which Prince Rupert engraved for Evelyn's "Sculptura," in which he tells us that the Prince presented it to him as a specimen of the new art. In the large engraving the date, 1658, is on the sword.

Lent by Mr. Cheney.

4.—Portrait of PRINCE RUPERT, with a Copy, by Wallerant Vaillant.

Lent by Mr. J. C. Smith.

5.—A MAGDALENE IN CONTEMPLATION. *After* MERIAN.

Lent by Dr. Griffiths.

6.—Portrait of PRINCE RUPERT.

Lent by Mr. Addington.

7.—THE STANDARD BEARER.

Lent by Dr. Griffiths.

THOMAS, JOHN, b. at Ypres in Flanders about 1610; d. about 1673.

A pupil of Rubens; appointed Principal Painter to the Emperor Leopold in 1662. He was an etcher and Mezzotinto engraver as well as a painter.

8.—Portrait of ST. CARLO BORROMEO.

Lent by Mr. Addington.

FURSTENBERG, THEODORUS CASPARUS A

Walpole says: "The earliest date of a Mezzotinto that Vertue had seen was an oval head of Leopold William, Archduke of Austria, with this inscription: "Theodorus Casparus á Furstenbergh Canonicus, ad vivum pinxit et fecit 1656." According to De Laborde he was a Canon of Mayence, and had undoubtedly received the secret before His Highness (*i.e.* Prince Rupert) returned to England.

Zani, "*Enciclopedia metodica delle Belle Arti*," under Furstenberg, says: "Principe Canonico Teodoro Gaspare L. B. (Libero Barone), detto Teodorus Casparus. Amatore Dilettante di pittura. Pittor—ritrattista."

9.—THE HEAD OF JOHN THE BAPTIST ON A CHARGER.

On the plate, in the left hand corner, are the words:—"Theod. Casp. à Furstenberg, pinxit & sculpsit."

This print is extremely rare.

Lent by Dr. Griffiths.

VAILLANT, WALLERANT, b. at Lisle 1623; d. at Amsterdam 1677.

He is said to have visited England in the suite of Prince Rupert, who communicated to him the secret of mezzotinto engraving.

10.—THE ANNUNCIATION TO THE SHEPHERDS. *After N. BERGHEM.*

Lent by Mr. Fisher.

11.—Portrait of MADAME VAILLANT.

Lent by M. Vaillant.

VAILLANT, BERNARD, b. 1625.

Brother of the above Wallerant Vaillant, from whom he learnt the art of mezzotinto engraving.

12.—Portrait of JOHN LINGELBACH. *After SCHWARZ.*

Lent by M. Vaillant.

13.—Portrait of LE SIEUR VAILLANT.

Lent by M. Vaillant.

LOGGAN, DAVID, b. at Dantzic 1635; d. in London 1693.

Came to England before the Restoration; was employed both at Oxford and Cambridge in engraving the Public Buildings of these Universities.

14.—Portraits of JOHN DOLBEN, Bishop of Rochester; JOHN FELL, Bishop of Oxford; and DR. ALLESTREE. *After LELY.*

The print is commonly called "Chiple, Chopley, and Chepley." Charles II. is stated to have exclaimed on seeing the picture, "Chiplain! Choplain! Chaplain!" alluding to the leanness of Fell, the plumpness of Dolben, and the position held by Allestree.—*C. J. Smith.*

Lent by Mr. Addington.

- 15.—Portrait of SIR THOMAS ISHAM, Bart. *After* LELY.

Three impressions known.

Of Lamport, Northamptonshire, "a young gentleman of a beautiful person and sweet disposition."

Lent by Mr. J. C. Smith.

BLOOTELING, ABRAHAM, b. in Amsterdam 1634; d. about 1695.

Came to England in 1672-3. He was a pupil of Cornelius Visscher.

- 16.—JUDITH WITH THE HEAD OF HOLOFERNES.

Lent by Mr. Fisher.

VALCK, GERARD, b. in Amsterdam 1626; d. 1720.

Walpole says: "Valck was Blooteling's servant and married his sister; came with him from Holland and returned there. It is worthy of remark that Blooteling and Valck worked together upon several mezzotints, to which their names are affixed without discrimination."

- 17.—Portrait of WILLIAM, PRINCE OF ORANGE. *After* LELY.

Lent by Mr. Addington.

- 18.—Portrait of MADAM ELINORA GWIN decorating a lamb. *After* LELY.

Mr. J. C. Smith does not mention this print under Valck; but Walpole gives it in his list. (*Ed. Dallaway and Wornum.*)

Lent by Mr. Addington.

VERKOLJE, JOHN, b. at Amsterdam; d. about 1650.

He was a painter as well as a mezzotinto engraver, and scraped a good many plates.

- 19.—Portrait of WILLIAM III. *After* LELY.

First state.

Lent by Mr. Addington.

20.—Portrait of MARY, QUEEN of ENGLAND. *After* LELY.

On the print is "Johannes Verkolje *fecit*. Nicolaus Visscher, in Lucem edidit, cum Privil. Ordin. General Belgii Fœderati."

Lent by Mr. Addington.

GASCAR, HENRI, b. in Paris 1635; d. at Rome 1701.

J. C. Smith (British Mezz. Portraits, p. 523) says: "There is no certain proof that he engraved the following prints, which bear his name as painter only; but by whomsoever executed they are of the greatest interest..."

"The scraping upon them is finished and artistic in manner, but the ground is open and more coarsely prepared than was afterwards the case when Bloteling had improved the method. This may have led to Strutt's remark that they were 'vile,' and Bryan calls them 'miserable'; but connoisseurs are not likely to be guided by such ignorant and flippant remarks, which might with as little reason as well be applied to the works of Von Siegen and Prince Rupert."

21.—BARBARA, DUCHESS OF CLEVELAND, AND HER DAUGHTER.

Five impressions known.

Lent by Mr. J. C. Smith.

SCHENCK, PETER, b. at Elberfeld 1645; d. at Amsterdam 1715.

A pupil of Gerard Valck. "Though not very eminent he was a laborious artist."

22.—ST. CATHERINE. *After* CORREGGIO.

From the Picture in Hampton Court Palace.

Lent by Mr. Fisher.

ENGRAVER UNKNOWN.

23.—THE DUCHESS OF CLEVELAND.

Lent by Mr. Horne.

ENGRAVER UNKNOWN.

24.—Portrait of DR. SAMUEL BUTLER, Author of "Hudibras."

Mr. J. C. Smith attributes this to P. or J. Van Sömer.

Lent by Mr. Addington.

ENGRAVER UNKNOWN. (E. LUTTRELL?)

25.—Portrait of the COUNTESS OF ESSEX AND HER CHILDREN.

Lady Elizabeth Percy, daughter of Algernon, Earl of Northumberland, married Arthur, second Baron Capel, created, by Charles II., Viscount Malden and Earl of Essex in 1683; was accused with Lord Russell of the Fanatic Plot and committed to the Tower, where he was found shortly after with his throat cut.

Lent by Mr. Addington.

SÖMER, PAUL VAN, b. in Amsterdam 1649; d. in London 1694.

He practised as a painter in Paris and in London, and learnt the art of Mezzotinto from his relative, John Van Sömer.

26.—Portrait of ALEXANDER MORUS.

Protestant minister at Charenton, near Paris.

Lent by Mr. Addington.

27.—Portrait of ANDREW LORTIE.

Member of the Reformed Church of La Rochelle; came to England after the Revocation of the Edict of Nantes, and was presented by Compton, Bishop of London, to the living of Packlesham, in Essex.

Lent by Mr. J. C. Smith.

VANDERVAART, JOHN, b. at Haerlem 1647; d. in London 1721.

Came to England in 1674. One of the early engravers in Mezzotint. He is said to have instructed John Smith and to have been connected with Beckett. He was an eminent painter as well as engraver.

28.—Portrait of OLIVER PLUNKET, Archbishop of Armagh. *After* MORPHY.

Accused falsely of high treason, he was brought over to England and hanged at Tyburn, July 1st, 1681.

"His noble countenance, as preserved in the print, is indeed itself a sufficient refutation of the calumnies for which he suffered."

Lent by Mr. J. C. Smith.

LUTTRELL, E., b. in Dublin about 1650; d. about 1710.

Came to London to study law, scraped some plates which attracted Beckett's attention, and soon became very proficient in the art. Most of his prints were published by John Lloyd, a printseller in Salisbury Street, Strand.

29.—Portrait of the DUCHESS DE LA VALLIERE.

Maid of Honour to Henrietta of England, wife of the Duke of Orleans. Took the veil in 1675, and died in 1710.

Lent by Mr. J. C. Smith.

HAEFTEN, NICHOLAS VAN, b. at Gorcum about 1670; d. early in the eighteenth century.

Many of his prints are dated 1694.

30.—Portrait of HIMSELF.

On the print: "*Se ipse pinxit et sculpsit.*" Engraved at Paris.

Lent by Mr. Addington.

BECKETT, ISAAC, b. 1653; d. 1719.

J. C. Smith says: "Beckett was apprenticed to a calico printer. When visiting Luttrell he was seized with admiration of mezzotinto engraving, and was instructed therein by Lloyd. Isaac Beckett and Williams are entitled to be considered as the first native Englishmen who extensively practised, and in a measure founded the school."

31.—Portrait of GEORGE VILLIERS, Duke of Buckingham. *After* VERELST.

First state. Two impressions known.

Lent by Mr. J. C. Smith.

32.—Portrait of JOHN SHEFFYLDE, Earl of Mulgrave. *After* KNELLER.

First state, without the wand. One impression known.

Lent by Mr. J. C. Smith.

33.—THE SAME.

Second state, with the wand.

Lent by Mr. J. C. Smith.

34.—Portrait of RICHARD LOW. *After* HAYS.

First state. Two impressions known.

Supposed to be the son of Edward Low, Organist of Christ Church, Oxford, who is called by Wood "a proud man, who could not endure any common musician to play with him." The print is very uncommon.

Lent by Mr. Julian Marshall.

SMITH, JOHN, b. 1652 ; d. 1742.

Pupil of Isaac Beckett. Employed by Sir Godfrey Kneller. J. C. Smith, says: "His works unite great power with sweetness, finish, and freedom, and are very highly prized." Walpole says: "The best mezzotinter that has appeared who united softness with strength, and finishing with freedom."

35.—Portrait of WILLIAM WYCHERLEY. *After* LELY.

First state.

Lent by Mr. Cheney.

36.—Portrait of SIR GODFREY KNELLER. *After* KNELLER.

Lent by Mr. Cheney.

SHERWIN, WILLIAM, b. between 1640-50 ; d. 1714.

The son of a clergyman. His mother was granddaughter of Thomas, elder brother of General Monk. He was appointed engraver to the King by patent. Walpole says: "By what interest he obtained this distinction does not appear; certainly by no great excellence in his profession," but this is contradicted by his finer works, of which this portrait is an example.

37.—Portrait of CHARLES II.

“The date 1669 on this print proves,” says J. C. Smith, “Sherwin to be the earliest English engraver in Mezzotinto.”

Lent by Mr. J. C. Smith.

BROWNE, ALEXANDER.

Lived in the time of Charles II. A great number of mezzotint portraits have “Alexander Browne, *excudit*” on them. Walpole tells us that in 1683, Browne obtained a patent to publish one hundred mezzotint prints from Vandyck and Lely for fourteen years.

38.—LADY ELIZABETH STANHOPE. *After* LELY.

Lent by Mr. Addington.

39.—THE EARL OF STRAFFORD. *After* VANDYCK.

First state.

Lent by Mr. J. C. Smith.

LENS, BERNARD, b. in London 1659 ; d. 1725.

Son of an enamel painter, devoted himself to mezzotinto engraving.

40.—Portrait of PRINCESS ANNA SOPHIA of Hanover.

Two impressions known.

Lent by Mr. J. C. Smith.

LEADER, S.

This engraver is not mentioned by Redgrave or Nagler. A William Leader is mentioned in Bryan as an English mezzotinto engraver.

41.—Portrait of LADY NEVILLE (Neuell). *After* POOLEY.

Two impressions known.

Lent by Mr. J. C. Smith.

FAITHORNE, WILLIAM, b., according to Redgrave, in 1656.

Instructed by his father, he worked only in Mezzotinto. He died when he was about thirty years of age.

42.—Portrait of FREDERICK, Duke of Schomberg. *After* DAHL.

First state. Three impressions known.

Lent by Mr. J. C. Smith.

GOLE, JOHN, b. in Amsterdam 1660.

He worked both in line and in Mezzotinto.

43.—Portrait of JAN STEEN. *After* JAN STEEN.

On the print: "*Ad se ipsum pinxit.*"

Lent by Mr. Julian Marshall.

PLACE, FRANCIS, d. 1728.

Walpole says: "A gentleman of Yorkshire; had a turn to most of the beautiful arts." Redgrave says: "He was articled to an attorney when the Plague broke out, when he abandoned a profession he disliked and took to art; he became a distinguished amateur as a Mezzotinto engraver; was a friend of Hollar and Vertue." "Most of his works are exceedingly brilliant and on carefully finished grounds." He was one of the earliest of English Mezzotinters —Walpole says the earliest.

44.—Portrait of NATHANIEL CREW, Bishop of Durham.

Lent by Mr. Addington.

45.—Portrait of RICHARD STERNE, Archbishop of York.

First state. One impression known.

Chaplain to Laud, whom he attended on the scaffold. Treated with great cruelty by Cromwell. At the Restoration was appointed Bishop of Carlisle, and in 1664 Archbishop of York.

Lent by Mr. J. C. Smith.

TOMPSON, RICHARD, d. in 1693.

Engraved after Kneller and Lely. "It has been questioned how far the excellent prints which bear his name are by his hand, but in his time the artist and the dealer were frequently one."—*Redgrave*.

46.—Portrait of MARY DAVIS. *After* LELY.

First state before inscription and strings to the guitar.

"An actress at the Duke's Theatre in 1664. Attracted the attention of the King by her singing, "My lodging is on the cold ground," in the character of Celia. Pepys speaks of her excellent dancing, which he prefers to that of Nell Gwynne."—*J. C. Smith*.

Lent by Mr. Addington.

47.—Portrait of HIS HIGHNESS THE PRINCE OF ORANGE. *After* LELY.

Lent by Mr. Addington.

BRUGGEN, JOHN VAN DER, b. in Brussels in 1649.

After engraving some plates in Flanders, he settled in Paris as a printseller. He engraved several plates in Mezzotinto.

48.—THE GOLDWEIGHER. *After* REMBRANDT.

First state.

Considerable interest is attached to this print, as it is different from the same subject etched by Rembrandt himself, in having the monkey in the foreground, which is not in the etching. It is probable, therefore, as Mr. Haden has already suggested, that this Mezzotint was done from a picture by Rembrandt in which the monkey exists, which was omitted by Rembrandt in the etching, and it is probable that the Mezzotint was scraped after his death.

Lent by Mr. Seymour Haden.

ROBINSON, R., d. 1690.

His prints are few and very scarce, mostly engraved from his own design, and possess much merit.

49.—Portrait of CHARLES I. *After* VANDYCK,

One impression known.

Lent by Mr. J. C. Smith.

PELHAM, PETER. Stated by Redgrave to have been b. 1684, and d. 1738.

Smith says that none of his portraits are dated before 1726. He married the widow of Richard Copley, the grandfather of John Singleton Copley, who was the father of the late Lord Lyndhurst.

50.—Portrait of COTTON MATHER, a Nonconformist Divine.

Lent by Mr. Addington.

FABER, JOHN, SEN., d. 1721.

A native of Holland; came to England in 1687; d. at Bristol, in 1721. He was a miniature painter of considerable excellence. As a mezzotinto engraver his manner at first was cramped and stiff, but afterwards became more free and bold.

51.—Portrait of CHARLES I. *After* VANDYCK.

First state. One impression known.

“The True Pourtraicture of y^e Royall Martyr Charles 1st King of England Scot: Fr: & Yrland. D: F: as he Sate in the Pretended High Court of Justice A^o 1648. Done from y^e original att Oxford in the Possession of the Hon^{ble} George Clark Esqr one of the Lords Comms of y^e High Court of Admiralty to whom this is most Humbly Dedicated by His Obsequious Servant, John Faber A^o 1713.”

Lent by Mr. J. C. Smith.

WHITE, GEORGE, b. 1671; d. 1734.

He introduced a method of his own in mezzotinto engraving, by etching the outline of his plate to attain greater precision. He engraved after Lely, Kneller, and others.

52.—Portrait of JEAN BAPTISTE MONOYER. *After* KNELLER.

An eminent flower-painter. Born at Lisle 1635. Brought to England by the Duke of Montagu, who employed him, with La Fosse and Rousseau, to decorate his house, now the British Museum.

Lent by Mr. Horne.

VERTUE, GEORGE, b. 1684; d. 1756.

When he was thirteen he was apprenticed to an engraver of arms on plate. He afterwards studied drawing, and became eminent as an engraver, an antiquarian, and an author. He only scraped one or two plates in mezzotinto.

53.—Portrait of WILLIAM II., Prince of Orange, when young. *After* VANDYCK.

Lent by Mr. Horne.

ENGRAVER UNKNOWN.

54.—Portrait of NATHANIEL PARTRIDGE, Minister at St. Albans, 1662.

Lent by Mr. Addington.

SIMON, JOHN, b. in Normandy 1675.

Came to England as a refugee. "Simon's style of work contrasts much with that of Smith; he did not aim so much at brilliancy of effect, and the grounding is less close, but his prints are original in manner and truly artistic."—*J. C. Smith's Catalogue, Brit. Mess. Port.*

55.—Portrait of PHILIP, Earl of Chesterfield. *After* HOARE.

First state. One impression known.

The Earl of Chesterfield—the friend of Pope. Celebrated for his letters to his son.

Lent by Mr. J. C. Smith.

56.—Portrait of MRS. OLDFIELD. *After* RICHARDSON.

First state.

An eminent actress, d. in 1730; buried in Westminster Abbey.

Lent by Mr. J. C. Smith.

CAFFEELS, G. V.

57.—Portrait of LUDWIG MUGGLETON.

A journeyman tailor, b. 1607. Founder of the sect of Muggletonians, in conjunction with John Reeve, about 1651.

Lent by Mr. Addington.

ROBINS, WILLIAM.

A mezzotinto engraver; appears to have been connected with the Universities of Oxford and Cambridge. His latest work is dated 1731.

58.—Portrait of HENRY VI.

This print not mentioned by Bromley.

Lent by Mr. J. C. Smith.

HAECKEN, ALEXANDER VAN, b. in the Netherlands in 1701.

The dates of his engravings range from 1735 to 1740, when he appears to have given up Mezzotinto and become a painter.

59.—Portrait of JOHN WICKLIFFE

The Translator of the Bible into English; d. 1384.

Lent by Mr. Addington.

60.—Portrait of G. CONTI GIZZIELLO, the Singer. *After* LUCY.

Brought over by Handel as a rival to Farinelli. His voice was very beautiful

Lent by Mr. Julian Marshall.

BOCKMAN, G. (R. according to Redgrave), b. 1686; d. 1773.

"His style is peculiar, the touching somewhat coarse, but in early impressions the effect is clear and good."—*J. C. Smith.*

61.—Portrait of RICHARD NASH (Beau Nash). *After* WORSDALE.

First state. One impression known.

Lent by Mr. J. C. Smith.

JOHNSON, T.

Practised in the first half of the last century. Apart from the great variety of his prints, Mr. J. C. Smith says: "There is a singular fascination, probably arising from their truthfulness, about his portraits."

62.—Portrait of WILLIAM BULLOCK. *Ad vivum.*

Five impressions known.

A celebrated comedian, contemporary with Cibber. This print is one of the three B's known to collectors for their rarity; the others are Betterton, by Williams, and Booth, by G. White.

Lent by Mr. Addington.

WILLIAMS, ROBERT.

Redgrave says he practised in the time of Queen Anne. He distinguished himself in his art; and his portraits after Vandyck, Kneller, Wissing, and others are finely executed.

63.—Portrait of JAMES, DUKE OF YORK.

First state.

Lent by Mr. J. C. Smith.

64.—Portrait of THOMAS BETTERTON, the famous actor.

First state. Before the words, "Cooper excudit."

Lent by Mr. Addington.

65.—Portrait of HENRY ST. JOHN, Viscount Bolingbroke. *After MURRAY.*

First state.

Lent by Mr. J. C. Smith.

KYTE, FRANCIS.

A portrait painter as well as a mezzotinto engraver. "Convicted in 1725 of forging a bank note, and sentenced to the pillory; from that time assumed the name of *Milvus*. He engraved two portraits of Gay, the poet; to the first he attached his own name, to the second his assumed name."

66.—Portrait of JOHN GAY, the Poet. *After* W. AIKMAN.

Signed "Milvus."

Lent by Mr. Julian Marshall.

FABER, JOHN, JUN., born in Holland.

"Came to England with his father when he was three years of age. His prints date from 1712 to 1756, and are very numerous. Always clear and careful, they become more bold and finished towards the end of his career; but his works are specially important as so extensively illustrating the portrait art of England between the time of Kneller and that of Reynolds."—*J. C. Smith.*

67.—Portrait of MRS. CIBBER. *After* HUDSON.

Four impressions known.

Sister of Dr. Arne, the composer; she married Theophilus, the son of Colley Cibber; she died in 1766, and was buried in Westminster Abbey.

Lent by Mr. Horne.

68.—Portrait of MARGARET WOFFINGTON. *After* HAYTLEY.

Four impressions known in this state; the plate of the whole length was cut down after a few impressions had been taken.

The celebrated actress in the character of Mrs. Ford.

Lent by Mr. Addington.

69.—Portrait of WILLIAM WALSH. *After* KNELLER.

With Arms. 1735. The face only finished; wig and coat indicated in white.

The only known state.

Lent by Mr. Cheney.

BEARD, THOMAS, flourished 1728.

Redgrave says he was born in Ireland. His best works were dated about 1728.

70.—Portrait of WILLIAM KING, Archbishop of Dublin. *After* DAHL.

Two impressions known.

Lent by Mr. J. C. Smith.

BROOKS, JOHN.

A native of Ireland. There is no record of the dates of his birth or death. After 1740 he went to London, and learnt the art of engraving in Mezzotinto. According to Smith's Catalogue, Houston, Spooner, Purcell, Ford, and McArdell were pupils of Brooks.

71.—Portrait of JAMES ANNESLEY. *After* STEVENS.

First state.

Lent by Mr. J. C. Smith.

BLEECK, PETER VAN, b. in Flanders; came to England in 1723;
d. 1764.

"His style is telling and effective."

72.—Portrait of REMBRANDT. *After* REMBRANDT.

Early unpublished state.

Lent by Mr. Cheney.

73.—Portrait of MRS. WOFFINGTON, as "Phebe." *After* VAN BLEECK.

First state.

Lent by Mr. Horne.

MÜLLER, JOHN SEBASTIAN, b. 1720.

A native of Nuremberg; he came to England in 1744. The date of his death is unknown.

74.—Portrait of GUSTAVUS WALTZ. *After* HAUCK.

Sir John Hawkins tells us that Waltz was at one time Handel's cook. "He sang in Handel's oratorios and operas from 1735 to 1739." Burney's Hist. Music says: "He sang the air, 'Se ti condanno,' in the 'Ariadne,' with a coarse figure and still coarser voice." Bromley says this print is very rare.

Lent by Mr. Julian Marshall.

LUMLEY, GEORGE, b. 1708; d. 1768.

Resident of York; a friend of Francis Place, from whom he learnt the art of Mezzotinto.

75.—Portrait of LADY MARY FENWICK. *After* DAHL.

First state. One impression known.

On the print is "*Doll pinxit.*" On the margin of this impression is written: "The gift of the said ingenious artist, Mr. G. Lumley."

Lent by Mr. J. C. Smith.

MYN, A. VAN DER, b. 1714.

Nagler says: "He was the son of Herman Van Der Myn, and was born in Amsterdam in 1714. Resided in London, and practised in Mezzotinto."

76.—Portrait of RICHARD LEVERIDGE. *After* F. VAN DER MYN.

A bass singer. Composer of "The Roast Beef of Old England," and many other songs.

Lent by Mr. Julian Marshall.

MILLER, ANDREW, flourished 1740.

Said to have been born in London of Scotch parents, and to have been taught his art by Faber. Smith says this latter assertion is open to doubt as his style is very peculiar and does not resemble Faber's, but has some affinity to that of Van Haeken. He established himself in Dublin, in 1744. Nearly all the prints of Miller are of great rarity.

77.—Portrait of JONATHAN SWIFT. *After* BINDON.

First state, before arms, inscription, or titles on books. One impression known.

Lent by Mr. J. C. Smith.

78.—Portrait of MR. TURBUTT, in the character of Sosia in "Amphitryon." *After* T. BISSE, 1740.

Lent by Mr. Addington.

McARDELL, JAMES, b. in Dublin about 1729; d. 1765.

One of the most eminent of the mezzotinto engravers of the last century. He was an indefatigable worker, and his engravings are very numerous and very fine, particularly those after Rubens, Vandyck, Rembrandt, and Reynolds. Reynolds especially appreciated him. According to Northcote, Reynolds declared that his fame would be perpetuated by McArdell's engravings when his pictures had faded away.

79.—Portrait of LADY GRAMMONT. *After* LELY.

First state.

This portrait is one of the fourteen pictures by Lely called "The Windsor Beauties." She was the daughter of Sir George Hamilton, and one of the most distinguished beauties of the Court of Charles II., where she was known as La Belle Hamilton. She married in 1688 the celebrated Count Grammont.

Lent by Mr. Addington.

80.—Portraits of RUBENS, Wife and Child. *After* RUBENS.

First state.

Lent by Mr. Cheney.

HOUSTON, RICHARD, b. in Dublin 1722, and is supposed to have d. 1775.

Was apprenticed to Brooks, and a fellow-pupil with McArdell, with whom he came to London. He was of indolent and dissipated habits, and for many years was confined in the Fleet Prison. He gained great celebrity as a mezzotinto engraver, and his works shew considerable artistic talent.

81.—THE CITY SYNDICS. *After* REMBRANDT.

First state.

Portraits of Five Burgomasters of Amsterdam and an Attendant.

Lent by Mr. Horne.

82.—Portraits of MISS KITTY GUNNING; ELIZABETH, DUCHESS OF HAMILTON; and MARIA, COUNTESS OF COVENTRY. *After* COTES.

The three beautiful daughters of John Gunning, of Castle Coote, Roscommon. Walpole says: "The handsomest women alive."

Lent by Mr. Horne.

JOHNSON.

There are several prints with the name "Johnson" as engraver, which are difficult to arrange in consequence of the absence of initials to the engraver's name, or with initials that are met with on so few prints that either the engraver produced little worth notice, or the name is an assumed one; indeed, it has been directly stated by Strutt (Vol. ii., p. 53) that it was "said that Faber, when he did not choose to affix his own name to his engravings, adopted this fictitious one." Strutt, however, went too far if he supposed that Thomas Johnson was not an engraver perfectly distinct from Faber or any one else.—*J. C. Smith.*

83.—Portrait of MISS JENNY CAMERON. *After* LE CLARE.

A very extraordinary young lady, according to Caulfield, in every way; joined a camp of banditti; an ardent advocate of Charles Edward; in 1745 was taken prisoner, but released on bail; she died in 1790.

Lent by Mr. Horne.

FISHER, EDWARD, b. 1730; d. 1785.

Was a native of Ireland, and originally followed the trade of a hatter; but took to engraving; came to London, and in 1766 was admitted a member of the Incorporated Society of Artists.

"Fisher must be allowed a high place for both breadth of treatment and delicacy of finish."—*J. C. Smith.*

84.—LADY SARAH BUNBURY. *After* REYNOLDS.

First state.

According to some accounts this lady was so admired by George III. that she might have been Queen of England.

Lent by Mr. Horne.

85.—GARRICK BETWEEN TRAGEDY AND COMEDY. *After* REYNOLDS.

Before letters.

Lent by Mr. Addington

FINLAYSON, JOHN, b. about 1730; d. about 1796.

Painter as well as engraver. Member of the Free Society of Artists in London in 1763; was awarded premiums by the Society of Arts in 1764 and 1773.

86.—Portrait of WILLIAM DRUMMOND, of Hawthornden. *After* JANSEN.

First state.

Drummond was the friend of Drayton and Ben Jonson ; he is said never to have recovered his health after the death of Charles I., to whom he was much attached.

Lent by Mr. Julian Marshall.

87.—Portrait of ELIZABETH, DUCHESS OF HAMILTON AND BRANDON, AND DUCHESS OF ARGYLE. *After* READ.

One of the beautiful Miss Gunnings.

Lent by Mr. Addington.

SPOONER, CHARLES, native of Ireland ; b. about 1730 ; d. 1767.

According to J. C. Smith he was probably invited over to England by McArdeil. He practised in London till his death. His style of work is good, and he shewed much ability in reproducing engravings.

88.—Portrait of MRS. BROOKS. *After* WORLIDGE.

First state, before the words on the letter.

Lent by Mr. Anderdon Weston.

FRYE, THOMAS, b. in Ireland 1710 ; d. 1762.

Frye was the manager of the Bow China Manufactory. " He engraved several portraits life size ad vivum," in Mezzotinto.

89.—Portrait of HIMSELF.

Lent by Mr. Charles Schreiber, M.P.

HAIID, JOHN GOTFREID, b. 1730, d. 1776.

A native of Wurtemberg, he came to London at the invitation of Alderman Boydell.

90.—ACHILLES. *After* REMBRANDT.

First state.

From a picture then in the collection of Sir Joshua Reynolds.

Lent by Mr. Cheney.

PETHER, WILLIAM, b. 1731; d. 1795.

“Studied Mezzotinto engraving with, and became partner of, Thomas Frye. Attained great excellence, especially in his pieces after Rembrandt and Wright.”

91.—A JEWISH RABBI. *After* REMBRANDT.

First state.

Lent by Mr. Cheney.

ENGRAVER UNKNOWN.

Redgrave gives J. Hardy as a portrait painter. Whether the following portrait was engraved by Hardy is uncertain. It was published by Henry Hardy.

92.—Portrait of HANDEL.

First state.

Lent by Mr. Julian Marshall.

BROOKSHAW, RICHARD, b. 1736.

He practised in London for several years, and went to Paris about 1772.

93.—Portrait of MARIE ANTOINETTE.

First state.

Lent by Mr. J. C. Smith.

MARTIN, DAVID, b. 1736, d. 1798.

Pupil of Allan Ramsay. Was a painter as well as engraver. He scraped but very few Mezzotint plates.

94.—Portrait of J. J. ROUSSEAU. *After* RAMSAY.

First state.

Lent by Mr. Cheney.

GREENWOOD, JOHN, b. at Boston 1727; d. 1792.

He came to London about 1763; practised as a painter and engraver up to 1773.

95.—Portrait of GEORGE WHITFIELD. *After* HONE.

First state.

Lent by Mr. Addington.

PURCELL, RICHARD, b. in Ireland about 1736; d. in London 1765.

A young man of great talents, but of dissipated habits; he got into the hands of Sayer and produced for him copies of the works of McArdell and many others. He also engraved under the name of Corbutt.

96.—THE CHILDREN OF CHARLES I. *After* VANDYCK.

First state.

Lent by Mr. Cheney.

JACOBÉ, JOHN, b. in Vienna 1733; d. 1797.

He came to England for a short time, and is supposed to have studied under Dickinson. He returned to Vienna, where he died. His works shew great artistic merit.

97.—THE HONOURABLE MARY MONCKTON, afterwards Countess of Cork. *After* REYNOLDS.

First state.

Lent by Mr. Horne.

98.—MISS MEYER, daughter of J. Meyer, R.A., as "Hebe." *After* REYNOLDS.

First state.

Lent by Mr. Addington.

Haid, JOHN ELIAS, b. at Augsburg 1740; d. 1809.

Younger brother of John G. Haid.

99.—AGE AND YOUTH.

Lent by Mr. Julian Marshall.

BLACKMORE, THOMAS, (called John, by Redgrave,) b. 1740; d. 1780.

"He appears to have practised for only a short period, his prints being referable to about 1769 to 1771."—*J. C. Smith.*

100.—Portrait of SAMUEL FOOTE.

First state.

Lent by Mr. Addington.

PHILLIPS, CHARLES, b. 1737.

The earliest date on any of his plates is 1766, and the latest 1773.

101.—Portrait of NELLY O'BRIEN. *After* REYNOLDS.

First state.

It is said that owing to an accident to the plate only a very few impressions of this print in the first state were taken off.

Lent by Mr. Fisher.

PICOT, VICTOR MARIE, b. in France 1744; d. 1805.

He was elected a member of the Incorporated Society of Artists in 1766. So far as is known, he scraped only one Mezzotinto engraving, viz.:—

102.—Portrait of GIACOMO CERVETTO. *After* ZOFFANY.

First state.

Cervetto played in the orchestra at Drury Lane for many years, "and having offended Garrick by a loud yawn during his performance, excused himself by saying that he always did so when 'ver mush please.'" He was usually called "Nosey." He died at Friburg's snuff-shop in the Haymarket, aged 101 years.—*J. C. Smith.*

Lent by Mr. Julian Marshall.

SPILSBURY, JONATHAN, b. 1730; d. 1795.

Portrait painter and mezzotinto engraver.

Redgrave (Ed., 1878) says: "John Spilsbury was a Mezzotinto engraver, also drawing master at Harrow." Mr. J. C. Smith (Catalogue of British Portraits) considers that "Jonathan and not John was *the* Mezzotinto engraver, and that there was no such person as Inigo Spilsbury as mentioned in Bryan, &c."

- 103.—MISS JACOB. *After* REYNOLDS.

First state.

Lent by Mr. Addington.

- 104.—Portrait of the COUNTESS OF ANCRUM. *After* REYNOLDS.

First state.

Lent by Dr. Hamilton.

GREEN, VALENTINE, b. (according to Ross) at Salford, 1739; d. 1813

A pupil of Robert Hancock. He became a member of the Incorporated Society of Artists and afterwards engraver to the Royal Academy. He was Keeper of the British Institution, and Engraver to the Elector Palatine.

"His portraits exhibit great mastery of art, joined to delicate and effective manipulation."—*J. C. Smith.*

- 105.—Portrait of DAVID GARRICK. *After* GAINSBOROUGH.

Lent by Mr. Horne.

- 106.—Portrait of GEORGIANA, DUCHESS OF DEVONSHIRE. *After* REYNOLDS.

First state.

Eldest daughter of the first Earl Spencer; d. 1806.

Lent by Mr. Addington.

- 107.—Portrait of THOMAS GENT. *After* N. DRAKE.

First state.

"Mr. Thomas Gent, printer, aged 80, citizen of London, York, and Dublin."

Lent by Mr. Julian Marshall.

PRESTON, THOMAS.

A Mr. Preston, an engraver, died in 1735. Redgrave says he was known as Captain Preston.

- 108.—Portrait of ADMIRAL BLAKE.

First state.

Lent by Mr. Addington.

JEHNER, J. (called "Jenner" by Redgrave.)

A painter as well as engraver. Very little is known about him. "His work is remarkable for great minuteness and precision of detail."—*J. C. Smith.*

- 109.—Portrait of WILLIAM HENRY, Marquess of Titchfield, afterwards fourth Duke of Portland. *After* REYNOLDS.

First state.

Lent by Mr Addington.

DIXON, JOHN, b. 1740; d. 1780.

"A native of Ireland; originally a silver engraver in Dublin; came to London in 1765. He married a lady of fortune; lived near Ranelagh and kept his carriage. His works are powerful, well drawn, rich in tone, and very deeply scraped."—*Redgrave.*

- 110.—Portrait of WILLIAM, DUKE OF LEINSTER. *After* REYNOLDS.

Second state.

"Sir Joshua Reynolds was extremely fortunate in his engravers. The portrait of the Duke of Leinster engraved after him by Dixon is a masterpiece of art, and has never been excelled." (Dailaway's edition of Walpole's "Anecdotes of Painting," vol. 3, p. 936, Note.)

Lent by Dr. Hamilton.

- 111.—HEAD OF A MAN IN A RUFF. *After* REMBRANDT.

First state.

Lent by Mr. Cheney.

- 112.—Portrait of DAVID GARRICK as "Abel Druggier." *After* ZOFFANY.

First state.

Lent by Mr. Addington.

LAURIE, ROBERT, b. 1740; d. 1804.

He went by the names of Lowry, Lowery, Lowrie, Lawrie and Laurie.

"His prints are both artistic and carefully finished."—*J. C. Smith.*

- 113.—Portrait of the DUCHESS OF HAMILTON, BRANDON, AND ARGYLE.
After READ, "R. LOWRY fecit."

Lent by Mr. Addington.

114.—A MADONNA. *After* ANGELICA KAUFFMAN.

Lent by Mr. Fisher.

WATSON, JAMES, b. 1740; d. 1790.

An eminent mezzotinto engraver. "His works are full of colour, very powerful and the flesh tenderly expressed." He engraved many fine portraits after Vandyck, Reynolds, Gainsborough, and Romney.

115.—Portrait of the COUNTESS OF CARLISLE. *After* REYNOLDS.

First state.

Lent by Mr. Addington.

116.—SIR JEFFERY AMHERST. *After* REYNOLDS.

First state.

Aide-de-camp to Lord Ligonier at the battles of Rocoux, Dettingen and Fontenoy. Commander-in-Chief of the British forces in North America from 1758 to 1764. Governor of Virginia; created Lord Amherst 1776; d. 1797.

Lent by Dr. Hamilton.

JONES, JOHN, b. about 1740; d. 1797.

He lived in Great Portland Street for many years. Most of his prints are published with this address. He engraved both in Mezzotinto and in Stipple. His Mezzotints are very fine and artistic, and many of them very powerful. He was highly thought of by Romney and Reynolds. His son was the late George Jones, R.A.

117.—Portrait of MISS KEMBLE. *After* REYNOLDS.

First state. In the black dress with scroll bearing her name.

Sister of John Kemble and Mrs. Siddons; married Mr. Twiss; died 1822.

Lent by Mr. Horne.

118.—Portrait of the HON. MRS. BERESFORD. *After* ROMNEY.

First state.

Barbara, daughter of Sir Wm. Montgomery, sister of Lady Townshend.

Lent by Mr. Horne.

119.—Portrait of MRS. DAVENPORT. *After* ROMNEY.

First state.

According to J. C. Smith, she was the daughter of Ralph Sneyd, Esq., and wife of Davies Davenport, M.P., and not Mrs. Davenport the actress, whose portrait this has sometimes been called.

Lent by Mr. Addington.

EARLOM, RICHARD, b. 1743 ; d. 1822.

A pupil of Cipriani; devoted himself to mezzotinto engraving, in which art he is said to have been self-taught. Some of his prints, such as his fruit and flower pieces, after Van Huysum, are much admired.

120.—FRUIT. *After* VAN HUYSUM.

Lent by Mr. Seymour Haden.

121.—FLOWERS. *After* VAN HUYSUM.

Lent by Mr. Seymour Haden.

EINSLIE, G.

According to J. C. Smith, nothing is known of this engraver.

122.—Portrait of the COUNTESS OF ALDBOROUGH.

First state. Bromley dates this print 1789.

She was the only daughter of Sir John, afterwards first Lord Henniker and became rather a celebrity in the fashionable world of that time.

Lent by Mr. Addington.

WATSON, THOMAS, b. in London 1743 ; d. at Bristol 1781.

Apprenticed to an engraver of plate. He commenced to engrave in stipple but soon left it for Mezzotinto, in which he became a profound master. For some time he was in partnership with William Dickinson, and kept a print shop in Bond Street. The examples exhibited are magnificent specimens of his work.

123.—Portrait of LADY BAMPFYLDE. *After* REYNOLDS.

First state.

Catherine, eldest daughter of Admiral Sir John Moore; married (1776) Sir C. W. Bampfylde, M.P., who was assassinated in 1823. Her son was created Lord Poltimore.

Lent by Mr. Fisher.

124.—THE STRAWBERRY GIRL. *After* REYNOLDS.*First state.*

Portrait of Theophila ("Offey") Palmer when young.

Lent by Mr. Addington.

N.B. There are two other examples of this print in the same state on the screen—one (No. 198) lent by *Mr. Yorke*, the other (No. 197) by *Mr. Heseltine*.

DOUGHTY, WILLIAM, b. at York; d. at Lisbon, 1782.

A painter as well as an engraver. Was a pupil of Sir Joshua Reynolds. He is best known by his Mezzotints, after Reynolds and others; they are chiefly dated about 1779.

125.—ARIADNE. *After* REYNOLDS.*Lent by Dr. Hamilton.*

126.—Portrait of DR. JOHNSON.

Second state.

"The Colossus of English Literature."

Lent by Mr. Addington.

DUNKARTON, ROBERT, b. in London 1744, d. 1817.

A pupil of Pether. Practised first as a portrait-painter. His works in Mezzotinto are in a clear and finished style, and bear date 1770—1811.

127.—THE SISTERS. *After* ROMNEY.*Lent by Mr. Horne.*

JUDKINS, ELIZABETH.

J. C. Smith says she "may be pronounced with certainty to be a pupil of James Watson; indeed, Mrs. Abington is such an admirable work that it is difficult to suppose that it was not produced by his experienced hand. She must have been very young at the time of the publication."

128.—Portrait of MRS ABINGTON. *After* REYNOLDS.

First state.

Miss Frances Barton, b. 1731, afterwards Mrs. Abington, was as celebrated in comedy as Mrs. Siddons was in tragedy. A great favourite with the public. She died in Pall Mall in 1815.

Lent by Mr. Addington.

DICKINSON, WILLIAM, b. 1746; d. 1823.

In 1767 he was awarded a premium at the Society of Arts. He became very eminent as a mezzotinto engraver, and some of his works are of the highest order, brilliant specimens of the art. "Powerful, rich in colour, excellent in drawing and rendering the touches of the painters."

129.—Portrait of MRS. PELHAM. *After* REYNOLDS.

First state.

Wife of Charles Anderson Pelham, M.P., afterwards Lord Yarborough. Represented feeding poultry.

Lent by Mr. Addington.

130.—Portrait of LADY TAYLOR. *After* REYNOLDS.

First state.

Lent by Mr. Seymour Haden.

131.—Portrait of BENEDETTA RAMUS, afterwards Lady Day. *After* ROMNEY.

First state.

Lent by Mr. Horne.

MURPHY, JOHN, b. in Ireland 1743.

Practised in London, both in stipple and in mezzotinto. "His works are well drawn, light and shade good. The general effect of his best plates is brilliant."

132.—Portrait of CHARLES, LORD HAWKESBURY. *After* ROMNEY.

Charles Jenkinson, private secretary to Lord Bute. Created Lord Hawkesbury in 1786, and Earl of Liverpool, 1796. His son was Premier in 1812.

Lent by Mr. Addington.

WALKER, JAMES, b. 1743; d. 1806.

A pupil of Valentine Green. Engraved after Romney, Northcote, and Reynolds. Appointed Engraver to the Empress of Russia.

133.—Portrait of LADY ISABELLA HAMILTON. *After* ROMNEY.

First state.

Lent by Mr. Addington.

KINGSBURY, HENRY.

A painter as well as an engraver. But little is known of this artist. According to J. C. Smith, he belonged to the school of J. R. Smith.

134.—Portrait of ANTHONY WEBSTER as "Comus." *After* WHEATLEY.

First state.

An actor and singer. Performed in London and Dublin; d. in 1782.

Lent by Mr. Addington.

SMITH, JOHN RAPHAEL, b. 1752; d. 1812.

The youngest son of Thomas Smith, the landscape painter, usually known as "Smith of Derby." He was a painter as well as a mezzotinto engraver, and in the latter art became one of the most eminent, "and his prints may be ranked amongst the most admirable productions of the art." He was in 1784 appointed Engraver to the Prince of Wales.

135.—LADY CATHERINE PELHAM CLINTON. *After* REYNOLDS.

Touched proof.

Daughter of the Earl of Lincoln; married Lord Folkestone, afterwards third Earl of Radnor.

Lent by Mr. Horne.

136.—MISS JOHNSTON.

This plate was one of the engraver's early works, when he was living at 83, Oxford Street.

Lent by Mr. Horne.

137.—MRS. MUSTERS. *After* REYNOLDS*First state.*

Sophia, daughter of James Modyford Heywood, Esq., known as "Mudd Heywood." She was the mother of John Musters, who married Byron's first love, Mary Chaworth. Miss Burney says: "The present beauty, whom our children may talk of, is a Mrs. Musters, an exceedingly pretty woman—the reigning toast of the day." She was most beautiful, but most unhappy; and it is to her that a gentleman handed a glass of chalk and water, with an apology, saying, "Chalk is thought to be a cure for the *heartburn*; I wonder whether it will cure the *heart-ache*."

*Lent by Mr. Addington.*138.—Portrait of MRS. CARWARDINE AND CHILD. *After* REYNOLDS.*First state.**Lent by Mr. Horne.*

DEAN, JOHN, b. about 1750; d. 1798.

Said to have been a pupil of Valentine Green. Smith says: "The character of his work is delicacy of execution, carried to such an extent that to a superficial observer his prints seem faint. They are, however, most clear and artistic. It is worthy of remark that Dean and Walker have been most successful in their renderings of the exquisite paintings of Romney."

139.—Portrait of ELIZABETH, COUNTESS OF DERBY. *After* REYNOLDS.

Daughter of James, Duke of Hamilton, and the beautiful Elizabeth Gunning.

*Lent by Mr. J. C. Smith.*140.—Portrait of MRS. ELLIOT. *After* GAINSBOROUGH.*Unfinished proof before the dates were engraved.**Lent by Mr. Fisher.*

141.—THE SAME.

*Touched proof by the artist; with the date engraved.**Lent by Mr. Addington.*

This lady was the wife of John Elliot, M.D. J. C. Smith says: "From the splendid touching of the print, the picture must have been a truly masterly performance."

KNIGHT, CHARLES.

According to Redgrave, he practised in London in the second half of the eighteenth century. There are many works by him after Kauffman, Wheatley, Bunbury, Singleton, Hoppner, and others. He was one of the Governors of the Society of Engravers, founded in 1803, for the relief of members of the profession.

142.—Portrait of ISAAC REED. *After* HOPPNER.

First state.

A dramatic critic; b. 1742. Published Dodsley's Old Plays, 1780; Biographia Dramatica 1782; edited Shakespeare 1785; died 1807.

Lent by Mr. Addington.

GROZER, JOSEPH, b. about 1755; d. probably about 1797.

His works are well drawn, and effectively finished in Mezzotinto.

143.—Portrait of MISS FRANCES HARRIS. *After* REYNOLDS.

Lent by Mr. Addington.

MARCHI, GIUSEPPE FILIPPO LIBERATI, b. in Rome; d. in 1808, in London.

He was brought to this country by Sir Joshua Reynolds in 1752, became his assistant and pupil, and lived with him, with a short interval until his death. "His mezzotinto prints, which, although not numerous exhibit a most artistic feeling, prove him a worthy disciple of Reynolds"—*J. C. Smith.*

144.—Portrait of MISS CHOLMONDELEY. *After* REYNOLDS.

First state.

Lent by Mr. Addington.

HAWARD, FRANCIS, b. 1759; d. 1797.

"He worked at first in Mezzotinto about 1782; changed to stipple, in which he engraved the Infant Academy, and Mrs. Siddons as the Tragic Muse. It is much to be regretted that the artist who could produce such a charming work as Master Bunbury should not have continued to exercise his talents in the mode in which his success had been so signal."—*J. C. Smith.*

145.—Portrait of MASTER BUNBURY. *After* REYNOLDS.

First state.

He was the son of Henry William Bunbury, the artist and caricaturist, and Catherine Horneck; died in 1860.

Lent by Mr. Addington.

HOPPNER, JOHN, R.A., b. 1758; d. 1810.

The celebrated painter. He scraped only two or three subjects in Mezzotinto.

146.—A SHOWER, Peasant Girl under a Tree. *After* HOPPNER.

Lent by Mr. J. C. Smith.

HUDSON, HENRY.

There are very few particulars of this engraver. He practised his art between 1782 and 1793.

“His style is not very highly finished, but it displays great comprehension of the art.”—*J. C. Smith.*

147.—Portraits of FRANCES and EMMA HINCHCLIFFE. *After* PETERS.

Lent by Mr. Addington.

KEATING, GEORGE, b. 1762, in Ireland.

Pupil of William Dickinson. “He attained fair proficiency in the art.”—*J. C. Smith.*

148.—Portrait of the DUCHESS OF DEVONSHIRE and DAUGHTER. *After* REYNOLDS.

First state.

Lent by Mr. Horne.

DUPONT, GAINSBOROUGH, b. 1767; d. 1797.

Nephew and pupil of Thomas Gainsborough. His rendering of his uncle's pictures was done with great spirit and taste.

149.—Portrait of QUEEN CHARLOTTE. *After* GAINSBOROUGH.

Lent by Mr. Addington.

OKEY, SAMUEL.

Practised towards the end of the eighteenth century. Was awarded premiums by the Society of Arts. Appears to have emigrated to America in 1771.

150.—GIRL AND LAMB. *After* KETTLE.

Lent by Mr. Addington.

WATTS, JOHN.

Redgrave says : "He practised in London about 1760-80, working in the mezzotint manner. His works are extremely powerful and brilliant."

151.—Portrait of JOSEPH BARETTI. *After* REYNOLDS.

A native of Turin, friend of Dr. Johnson ; tutor to the Thrale family ; was Secretary for Foreign Correspondence to the Royal Academy ; author of an Italian and English Dictionary. In a fit of anger, he stabbed a man who assaulted him in the streets, was tried for murder, and acquitted.

Lent by Dr. Hamilton.

HODGES, CHARLES HOWARD, b. 1764, d. at Amsterdam 1837.

A painter as well as an engraver ; worked in London till 1788 ; in 1801 he went to Amsterdam where he passed the remainder of his life. He was a good mezzotintist and imitated Reynolds with great tenderness and expression.

152.—Portrait of JOHN LEE. *After* REYNOLDS.

A most popular lawyer, M.P. for Higham Ferrers ; was one of the counsel for Admiral Keppel. He returned his fee of 1,000 guineas sent him by the Admiral, only asking him for a portrait. Became Solicitor-General and was knighted in 1732.

Lent by Dr. Hamilton.

153.—Portrait of LAVINIA, COUNTESS SPENCER.

First state.

She was the elder daughter of Sir C. Bingham, Earl of Lucan ; and married in 1781, George John, Viscount Althorp, afterwards second Earl Spencer.

Lent by Dr. Hamilton.

SAY, WILLIAM, b. 1768; d. 1834.

A pupil of James Ward, R.A. Appointed in 1807 Engraver to the Duke of Gloucester. "About 1820 he engraved the first Mezzotint which had been successfully produced on steel. His works shew great merit. He was employed on the 'Liber Studiorum' and engraved sixteen plates."—*Redgrave*.

154.—THE PEASANT GIRL. *After* REMBRANDT.

First state.

Lent by Mr. Horne.

155.—Portrait of MISS STEPHENS. *After* G. H. HARLOW.

First state.

The celebrated singer. Afterwards Countess of Essex, second wife of the fifth Earl.

Lent by Mr. Julian Marshall.

WELSH, E.

156.—Portrait of MRS. SOPHIA BADDELY. *After* REYNOLDS.

An accomplished actress, a fine singer, and a very beautiful woman. Her manner of singing and acting "Sweet Willie O!" in the "Jubilee" created an immense sensation. She suffered severely from a nervous disorder, became a confirmed opium-eater, and died in her forty-third year from the effects of an over dose.

Lent by Mr. Addington.

PARK, THOMAS, b. 1760; d. 1835.

After practising mezzotinto engraving for some years, he took to literary pursuits, and was the author of several works. He was also a distinguished antiquarian.

157.—Portrait of MISS PENELOPE BOOTHBY. *After* REYNOLDS.

Second state.

"On the beautiful monument by Banks in Ashbourne Church, at the sight of which Queen Charlotte burst into tears, is inscribed:—

“ To Penelope, only child of Sir Brooke and Dame Susannah Boothby, born April 11, 1785, died March 13, 1791. She was in form and intellect most exquisite. The unfortunate parents ventured their all on this frail bark, and the wreck was total.”

Lent by Mr. Addington.

158.—Portrait of LORD HENRY FITZGERALD. *After* HOPPNER.

First state.

Lent by Mr. J. C. Smith.

WARD, JAMES, R.A., b. 1769; d. 1859.

“ He soon distinguished himself by the artistic character of his mezzotinto engravings. Appointed Painter and Mezzotinto Engraver to the Prince of Wales in 1794.”—*Redgrave.*

159.—CHILDREN BATHING.

Lent by Mr. Addington.

160.—JUVENILE RETIREMENT.

Lent by Mr. Addington.

WARD, WILLIAM, b. 1766; d. 1826.

Apprenticed to J. R. Smith; was eminently skilled in his profession. Elected Associate Engraver of the Royal Academy in 1814.

“ His works are eminently artistic, full of spirit and truth, excellent in feeling and colour, the flesh tints tender without weakness, light and shade powerful.”—*Redgrave.*

161.—THE SNAKE IN THE GRASS. *After* REYNOLDS.

First state.

Lent by Mr. Horne

162.—Portraits of LORD SHELBURNE, LORD ASHBURTON, and COLONEL BARRE.¹
After REYNOLDS.

Early proof.

Lent by Dr. Hamilton.

SAUNDERS, J.

Practised as a miniature painter, as well as a mezzotinto engraver, from 1788 to 1797.

163.—Portrait of DAVID GARRICK. *After* VANDER GUCHT.

First state.

Lent by Mr. Addington.

164.—Portrait of MISS MATHEW. *After* PETERS.

Lent by Mr. Horne.

REYNOLDS, SAMUEL WILLIAM, b. in 1773 ; d. 1835.

A pupil of Hodges. Became distinguished as a mezzotinto engraver. Engraved many portraits after Reynolds, Dance, Northcote, &c., and some fine plates after Rembrandt.

“His engravings are spirited, brilliant, powerful, excellent in expression and drawing, but rather wanting in refinements in the tints.”—*Redgrave.*

165.—Portrait of MRS. ARBUTHNOT.

Lent by Mr. Horne.

166.—THE FALCONER. *After* NORTHCOTE.

Lent by Mr. Seymour Haden.

CLINT, GEORGE, A.R.A., b. 1770 ; d. 1854.

A painter as well as a mezzotinto engraver. Became popular as an engraver, from mezzotinting a plate of the Kemble Family, after Harlow.

167.—Portrait of ROBERT HALDANE. *After* REYNOLDS.

Lent by Dr. Hamilton.

TURNER, CHARLES, b. 1773 ; d. 1857.

“His latest and best works are in mezzotinto with the needle partially employed. He used the needle and aquatint in the early numbers of the ‘Liber Studiorum.’ He was elected Associate Engraver of the Royal Academy in 1828. One of his finest Mezzotint works is the large group of the Marlborough Family, after Reynolds.”—*Redgrave.*

168.—Portrait of MISS CHOLMONDELEY.

Lent by Mr. Horne.

169.—Portrait of LEONARD BRAMER. *After* REMBRANDT.

First state.

Lent by Mr. R. Winn.

DAWE, PHILIP.

The date of his birth is unknown; he is supposed to have died in 1802-3. He was a pupil of Hogarth. "His finish is able, and many of his prints very pleasing."

170.—THE LACE MAKER. *After* PETERS

Lent by Mr. Addington.

BARNEY, WILLIAM WHISTON.

The son of a flower painter. Was a pupil of J. W. Reynolds. He entered the Army at the beginning of this century. "His works are executed with intelligence and taste."

171.—Portraits of the EARL OF SUNDERLAND and LORD CHARLES SPENCER, sons of the Marquis of Blandford. *After* COSWAY.

Lent by Mr. Addington.

172.—Portrait of THOMAS STEWARDSON. *After* OPIE.

Was a pupil of Romney, and portrait painter to Queen Caroline.

Lent by Mr. Horne.

ENGRAVER UNKNOWN. (JOHN YOUNG?)

173.—SCENE from "AS YOU LIKE IT."

Lent by Colonel Mackenzie, R.A.

DAWE, HENRY, b. 1790; d. 1848.

His engravings in Mezzotinto were much esteemed. He contributed also to the "Liber Studiorum."

174.—LEATHES WATER.

Lent by Mr. Henry Vaughan.

YOUNG, JOHN, b. 1755; d. 1829.

Pupil of J. R. Smith. Appointed in 1789 Mezzotinto Engraver to the Prince of Wales.

175.—Portrait of CHARLES DIBDIN. *After* T. PHILIPS, R.A.

First state.

Lent by Mr. Julian Marshall.

176.—THE SETTING SUN. *After* J. HOPPNER, R.A.

First state.

Lent by Mr. Horne.

MEYER, HENRY, b. about 1783; d. 1846.

Nephew of J. Hoppner, R.A. A pupil of Bartolozzi. He scraped a few plates in Mezzotinto.

177.—Portrait of LADY KENYON. *After* J. HOPPNER, R.A.

First state.

Lent by Mr. Horne.

TURNER, JOSEPH MALLORD WILLIAM, R.A., b. 1775; d. 1851.

The great English landscape painter. He not only engraved in mezzotinto some twenty plates of his "Liber Studiorum," but also others, which were never published and are extremely rare, some of which are now exhibited.

178.—INVERARY PIER.

Finished proof.

One of the "Liber Studiorum."

Lent by Mr. Vaughan.

179.—THE DELUGE.

Unpublished plate of the "Liber Studiorum."

Lent by Mr. Vaughan.

180.—THE CALM.

*Second state.**Lent by Mr. Rawlinson.*

181.—ÆSACUS AND HESPERIE.

*Proof with "white face."**Lent by Mr. Vaughan.*

182.—THE EVENING GUN.

*Unpublished engraving; extremely rare.**Lent by Mr. Vaughan.*

183.—SUNSET AND LIGHT HOUSE.

*Unpublished; of great rarity.**Lent by Mr. Vaughan.*

CLINT, GEORGE, A.R.A.

See page 38.

184.—PROCRIS AND CEPHALUS.

*"Liber Studiorum."**Lent by Mr. Vaughan.*

EASLING, J. C.

A mezzotinto engraver of the nineteenth century.

185.—WINCHELSEA, Sussex,

*"Liber Studiorum."**Lent by Mr. Vaughan.*

DUNKARTON, ROBERT

See page 29.

186.—HIND HEAD HILL.

*Proof before letters.**"Liber Studiorum."**Lent by Mr. Vaughan.*

TURNER, CHARLES

See page 38.

187.—THE LITTLE DEVIL'S BRIDGE.

First state.

"Liber Studiorum."

Lent by Mr. Rawlinson.

LUPTON, THOMAS GOFF, b. 1791 ; d. 1873.

The son of a working goldsmith ; became a pupil of Clint in 1805 ; in 1822 received the gold medal of the Society of Arts for his application of soft steel to the process of mezzotint engraving. Employed to engrave some of the plates of the "Liber Studiorum."

188.—SOLWAY MOSS.

Engraver's proof.

"Liber Studiorum."

Lent by Mr. Vaughan.

189.—THE SAME.

Finished proof.

Lent by Mr. Vaughan.

ANNIS, W.

190.—THE RIVER WYE.

First state.

"Liber Studiorum."

Lent by Mr. Rawlinson.

HODGETTS, T.

191.—SPENSER'S FAERY QUEENE.

First state.

"Liber Studiorum."

Lent by Mr. Vaughan.

LUCAS, DAVID.

A mezzotinto engraver of the nineteenth century. Established his fame by engraving Constable's works.

192.—DEDHAM VALE. *After* CONSTABLE.

Proof.

Lent by Mr. Vaughan.

193.—SPRING-TIME. *After* CONSTABLE.

The title is in Constable's own hand-writing.

Lent by Mr. Vaughan.

194.—HADLEIGH CASTLE. *After* CONSTABLE

Engraver's proof.

Lent by Mr. Heseltine.

195.—THE SAME.

Finished proof.

Lent by Mr. Horne.

QUILLEY, L. P.

196.—Portrait of MR. ROBERT LINDLEY, Musician. *After* DAVISON.

First state.

Lent by Mr. Julian Marshall.

WATSON, THOMAS.

See page 28.

197.—THE STRAWBERRY GIRL. *After* REYNOLDS.

Lent by Mr. Heseltine.

198.—THE SAME.

Lent by Mr. Yorke.



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